



CALIFORNIA BLONDE

OWNER'S MANUAL



SWR • CORONA, CA • USA

IMPORTANT SAFETY INSTRUCTIONS

CAUTION: TO REDUCE RISK OF ELECTRIC SHOCK, DO NOT REMOVE THE COVER OR BACK. NO USER-SERVICEABLE PARTS INSIDE. PLEASE REFER TO A QUALIFIED SERVICE TECHNICIAN.

A. Read Instructions: All safety and operation instructions should be read before the product is operated.

B. Retain Instructions: The safety and operating instructions should be retained for future reference.

C. Heed Warnings: All of the warnings on this product and in the operating instructions should be adhered to.

D. Follow Instructions: All operating and use instructions should be followed.

E. Cleaning: Unplug this product from the wall outlet before cleaning. Do not use liquid cleaners or aerosol cleaners. Use a slightly damp cloth for cleaning.

F. Water and Moisture: Do not use this product near water; for example, near a swimming pool, wet basement, and the like.

G. Accessories: Do not place this product on an unstable cart, stand, tripod, bracket or table. The product may fall, causing serious injury to a child or adult, and serious damage to the product.

H. Ventilation: Slots and openings in the unit are provided for ventilation and to ensure reliable operation of the product, to protect it from overheating, thus these openings must not be blocked or covered. This product should not be placed in a built-in installation such as a bookcase or rack unless proper ventilation is provided or the manufacturer's instructions have been adhered to.

I. Grounding: This product is equipped with a three-wire grounding-type plug, a plug having a third (grounding) pin. This plug will only fit into a grounding-type power outlet. This is a safety feature. If you are unable to insert the plug into the outlet, contact your electrician to replace your obsolete outlet. Do not defeat the safety purpose of the grounding-type plug.

J. Power Cord Protection: Power supply cords should be routed so that they are not likely to be walked on or pinched by items placed upon them, paying particular attention to cords at plugs and the point where they exit the product.

K. Lightning: For added protection of this product during a lightning storm or when it is left unattended and unused for long periods of time, unplug it from the wall outlet. This will prevent damage to the product due to lightning and power-line surges.

L. Overloading: Do not overload wall outlets or extension cords as this can result in a risk of fire or electric shock.

M. Object and Liquid Entry: Never push objects of any kind into this product through the openings as they may touch dangerous voltage points or short out parts that could result in a fire or electric shock. Never spill liquid of any kind on the product.

N. Servicing: Do not attempt to service this product yourself as opening or removing covers may expose you to dangerous voltage or other hazards. Refer all servicing to qualified service personnel.

O. Damage Requiring Service: Unplug this product from the wall outlet and refer servicing to qualified service personnel under the following conditions:

- 1) When the power supply cord has been damaged
- 2) If liquid has been spilled or objects have fallen into the product
- 3) If the product has been exposed to rain, water, or other conductive liquids
- 4) If the product does not operate normally by following the operating instructions
- 5) If the product has been dropped or damaged in any way
- 6) When the product exhibits a distinct change in performance.

P. Replacement Parts: When replacement parts are required, be sure the service technician has used replacement parts specified by the manufacturer or have the same characteristics as the original part. Unauthorized substitutions may result in fire, electric shock, or other hazards.

Q. Safety Check: Upon completion of any service or repairs to this product, ask the service technician to perform safety checks to determine that the product is in proper operating condition.

R. Heat: The product should be situated away from heat sources such as radiators, heat registers, stoves or other products that produce heat.

INTRODUCTION

CONGRATULATIONS...

...you are now the proud owner of an SWR California Blonde acoustic instrument amplifier! Please read this entire manual carefully so that you can fully realize the potential of the California Blonde.

MADE IN THE U.S.A.!

SWR amplification is handmade and individually tested in the United States. Everyone at SWR sincerely hopes that you are satisfied with your recent purchase, as we are extremely proud of the quality and attention that goes into each and every SWR product. We truly hope that your purchase of an SWR helps bring out the best in your playing and adds to your enjoyment of music.

Thanks for choosing SWR!

The amplifier packaging should include the following items:

- (1) Owner's Manual
- (1) AC Power Cord
- (1) Warranty/Product Registration Form

CALIFORNIA BLONDE SPECIFICATIONS

POWER OUTPUT

120 Watts @ 8 ohms (internal speaker only)

160 Watts @ 4 ohms (using an 8 ohm extension speaker)

SPEAKERS

1- 12" stamped frame woofer, 200 watts, 8 ohm impedance

1- high frequency supertweeter, 25 watts, 16 ohms (crossover point fixed at 4kHz)

FREQUENCY RESPONSE

30Hz to 16kHz.

CABINET

Made from a combination of plywood and particle board. Interlocking dado and rabbet joints, glued and nailed. Covered in a "sandstone" vinyl covering. Metal corners. Comes with our "Texas Bar Proof" powdercoated speaker grill. Front slot port located at bottom.

One top strap handle and one spring loaded handle on the bottom. For better monitoring, tilt the cabinet back and extend the bottom handle. Then lower the cabinet down, resting it on the rubber handle.

DIMENSIONS: 24" H x 14.5" W x 14.5" D

WEIGHT: 50 lbs.

FRONT PANEL FEATURES

- Instrument Input Jack
- Stereo Input Jack
- Tuner Out Jack
- Balanced Mic Input Jack
- Gain Controls with LED Overload Indicator and Pull Phase
- Aural Enhancer Control (Channel 1)
- Bass Controls
- Mid Range Level Controls
- Treble Controls
- Effects Blend Controls
- Reverb Control
- Master Volume Control
- Power On/Off Switch



REAR PANEL FEATURES

- Line Fuse: 3A slo-blo
- A/C Power Cord Receptacle
- Stereo Headphones Jack
- Speaker On/Off Switch
- Effects Send Jacks
- Effects Return Jacks
- Balanced Line Out
- Line Out Jacks (Channel 1 or 2)
- Post-Reverb Return Jack
- Reverb Footswitch Jack

CROSSOVER PANEL FEATURES

- Tweeter Attenuator Control
- Extension Speaker Out Jacks (Speakon[®] and 1/4")

GETTING STARTED

Remove the AC cable from the accessory pack and connect it from the amplifier to a standard wall outlet. Make sure that the **Gain** and **Master Volume** controls are set to the minimum position (fully counter-clockwise). Locate the power switch on the right side of the front of the unit and turn on the amplifier. Upon powering up, don't be surprised if you hear a small pop. This is absolutely normal.

Plug your instrument into the desired input jack (refer to "Front Panel Features" for greater detail). Turn your instrument's volume up to at least 75% of maximum and slowly adjust the gain control. Once you begin to play your instrument and you see the yellow light over the gain control illuminate, back off the gain a bit. Now turn up the **Master Volume** and you should hear the sound of your instrument amplified through the California Blonde. For more detailed information, please read the entire manual carefully so that you can fully realize the California Blonde's potential.

FRONT PANEL FEATURES

INSTRUMENT CHANNEL (Ch.1)

INSTRUMENT INPUT

Accepts a 1/4" mono phone plug. The input "senses" either a magnetic or piezo pickup, therefore separate inputs or a selector switch are not needed (as on other acoustic amplifiers).

If you should hear some distortion when using this input, make sure the LED overload indicator is not lighting and don't forget to check the battery in your instrument.

STEREO INPUT

Accepts a stereo 1/4" phone plug. This unique feature was provided for instruments having a stereo output. For example, some acoustic guitar players have a piezo bridge pickup and a soundhole microphone. These combine for a stereo or dual output signal. As well, some pickup manufacturers have a dual pickup system culminating in a stereo jack.

The tip of the stereo input gets routed to the instrument channel. The ring goes to the mic/aux channel. This allows the user complete independent control of the tone shaping and levels of each pickup/mic system! The two are blended together at the end of the signal chain. The **Master Volume** and **Reverb** both affect this blended signal.

The California Blonde can be run in stereo. Please refer to "Stereo Operation" located in the "Rear Panel Features" section of this guide.

GAIN CONTROL

Proper use of this feature will ensure maximum signal-to-noise ratio (quiet operation) and unwanted clipping (distortion) in the preamp section. Whether you are using the Instrument channel or the Mic/Aux channel, the following procedure should be followed.

1. Turn the **Master Volume** to the "MIN" position. Plug your instrument into the desired input jack. The volume control on your instrument should be set at maximum (because we all know sooner or later it will get there!). Start with the **Tone** controls in the "0" flat position and the **Aural Enhancer** (if applicable) in the 12 o'clock position.
2. Starting from "MIN," raise the **Gain** control while striking your loudest chord or note. If setting up with a microphone, sing or speak loudly into the mic as you would during a performance. Find the setting on the **Gain** control that causes the LED O/L indicator to flash. Now back off the **Gain** until the LED overload indicator no longer comes on.
3. Use the **Master Volume** to set overall desired loudness.

The **Aural Enhancer** and **Tone** controls can have an affect on the optimal setting of the **Gain** control. After you have set these to your liking, go back and repeat steps 1 through 3.

To accommodate a wide range and variety of instruments and mics, the **Gain** control's taper or action was designed to start slowly. This allows finer control of the proper gain setting for your instrument or mic. In other words, you may notice that the volume changes more rapidly after the Gain Control reaches about the 11 o'clock position. This is normal.

The **Gain** control also "drives" the effects send signal and internal reverb circuitry. Effects units used in the effects loops should be able to accept line level signals. If your effect is being overdriven at the input, you can turn down the Gain to alleviate this condition. Reset your **Master Volume** for desired overall volume.

PULL PHASE FUNCTION

This function reverses the input to output phase. In the "in" position, the output (speaker) is in phase with the input. In the "out" position, the reverse is true. The purpose of this feature is to inhibit regenerative feedback. This method is superior to a notch filter as it does not alter the overall tone.

If your instrument or mic starts to feedback, pull the **Gain** knob out to reverse the phase. It should be noted however, that the distance between you and the cabinet is a factor. Depending on your proximity to the cabinet, changing the phase could actually cause an increase in feedback.

Most feedback in acoustic instruments occurs in the lower registers. If ample volume is not obtained by using the phase switch or changing your position in relationship to the amp, try using the tilt back handle feature on the bottom of the cabinet. You may also try putting the California Blonde on a chair or stand off the floor.

LED OVERLOAD (O/L) INDICATOR

If the preamp circuitry is overdriven or clipped, the yellow LED will light. To correct this condition, lower the Gain control. The O/L monitors the Gain, Aural Enhancer, tone controls and effects loop circuitry.

USING THE TONE CONTROLS

To get the most out of the Tone Controls of your California Blonde, it would be best to first understand how the Aural Enhancer (Instrument channel only) works, and how it interacts with the **Bass**, **Mid Range** and **Treble** controls. Think of the Aural Enhancer as a variable tone curve. As you raise the control from its “0,” or fully counterclockwise position, you are elevating the whole range of sound (lows, mids, and highs) at frequency points different than those selected for the individual Tone Controls.

This remains true up to about the “2 o’clock” position, at which point selected mids start to drop off. The curves involved here are gentle, as opposed to the very extreme curves you can create with the Tone Controls. Most significantly for basses, the Enhancer will help bring out the fundamentals of your lower registers without masking them with overtones, such as the Bass control would. At the same time, it opens up the sibilance characteristics of all instruments without being harsh.

Most players prefer setting the Aural Enhancer between 10 and 2 o’clock. Try playing a chord and move the Aural Enhancer from one extreme to the other. You should find a setting that is pleasing to your ear.

TONE CONTROL SECTION

The California Blonde’s Tone Control section is a three-band set of level controls centered around the frequencies 80 Hz (**Bass**), 800 Hz (**Mid Range**) and 5kHz (**Treble**). Each control can cut or boost its band a maximum of 15dB. Each control has a flat (center click) position that defeats its function. In this position, the tone controls are inactive.

For each tone control, rotating the knob counter-clockwise from the “center click” position will cut or reduce its designated frequency. Rotating the knob clockwise will boost its designated band or frequency.

The **Bass** control works in a range that will be useful under most “normal” conditions. Its musical use might be thought of as a “fatness” control. The overall “punch” of your instrument will be determined with this control. With passive instruments, this will be straightforward. With active instruments containing bass-boost/cut functions, more exploration will be worthwhile.

The **Mid Range** control operates in a crucial area for most instruments. Many basses (particularly those strung with roundwound strings) and some pickups for acoustic instruments can have a very “honky” or nasal sound. Dropping the **Mid Range** control can go a long way toward smoothing out your tone. We suggest, though, that what sounds best when you’re listening to your tone by yourself may not be what works best in a band or when recording. Sometimes that objectionable quality may be just the right “hair” on your note to still have an audible presence in the track or on stage.

The **Treble** control operates in a tonal area that extends through and beyond the usual treble range. It may be thought of as a “transparency” control. Over time, we have found this approach to result in a more musically useful treble. Boosting the control will open up the sound of a dull instrument, particularly in conjunction with the high end super-tweeter in the California Blonde. However, this is also the range of string rattle, finger slides, pickup clicks, etc. Again, we recommend you experiment with the control alone with your instrument while finding your tone, and listen again in a band context, both near to and away from the California Blonde. Qualities like punch, fatness, presence and bite can be fairly well spread out. Treble, despite the broad dispersion of the super tweeter, is a very directional quality. Spend some time exploring what you can hear in this area as you move around.

EFFECTS BLEND

The effects loop circuitry in the California Blonde is a “side chain” design, the same concept as used in studio mixers and consoles. The **Effects Blend** control mixes the signal coming from your instrument with the sound coming from your effect. With the **Effects Blend** control fully counter-clockwise, no signal from your effect will be heard. As you turn this control clockwise, more of the effect can be heard in the overall sound. When the Blend is fully clockwise, no dry or unaffected signal is heard other than the output of your effects device.

This type of control and patching arrangement is very effective in reducing noise caused by effects units and in maintaining a more natural sound. If your effects device has a similar control, we suggest leaving it set to its maximum effect/minimum dry signal position and using the **Effects Blend** control for this function. Please read the “Effects Loop” section for more information.

MIC/AUXILIARY CHANNEL (Ch. 2)

TUNER OUT

This feature allows the user to connect their instrument tuner to the California Blonde without having to unplug and go back and forth from amp to tuner to amp. The Tuner Out circuit is isolated from the rest of the circuitry and no other controls other than your instrument affect the signal. Being on a side chain (isolated) also avoids loading down of the instrument which can cause a loss in dynamic range.

To use the Tuner Out, plug in a shielded patch cord from this jack to the INPUT of your tuning device. Turn the amp on and you’re ready to go. If you don’t want to monitor your sound while tuning, turn down either the **Gain** or **Master Volume**, or position the **Speaker On/Off** switch on the back panel to the “Off” position.

BALANCED MIC INPUT

This input is a true balanced XLR input, not a single-ended input as on some amplifiers. This input is DISCONNECTED when the Stereo Input is being used. Input impedance is 10k ohms, and the wiring is American standard:

Pin 1= ground, Pin 2= +, Pin 3= – (minus)

The Balanced Mic input does not supply phantom power. Phantom power can be obtained by the use of an outboard phantom power supply box, available at most large musical instrument retailers.

AUXILIARY INPUT (AUX IN)

This input can be used with a second instrument, unbalanced microphone, or any source not needing a super high input impedance. Input impedance is approximately 800k ohms. This input will not function when the Stereo Input is being used.

GAIN, PULL PHASE, BASS, MID RANGE, TREBLE & EFFECTS BLEND

Since these features are all identical to the ones found in the Instrument channel, please refer to that section for proper operation and information.

MASTER SECTION

MASTER VOLUME

The **Master Volume** control adjusts the signal level going to the power amplifier, stereo headphones jack, extension speaker and the internal speaker system. It does NOT affect the Balanced XLR Line out. For optimum signal-to-noise ratio, it should be used in conjunction with the Gain control.

MASTER REVERB

The **Master Reverb** control blends in the reverb with the main signal. The reverb circuitry is on a side chain as well, so the natural sound of your instrument is always maintained. Rotating this control clockwise will add more reverb to the overall sound. Reverb is introduced after the Instrument and Mic/Aux channels have been summed together and will affect both channels (unless you utilize the **Post-Reverb Return** jack, which is explained later in the “Rear Panel Features” section).

REAR PANEL FEATURES

STEREO HEADPHONES JACK

By inserting a set of stereo headphones into this jack you will be able to monitor your sound or practice without disturbing your neighbors. The volume level is adjusted by the **Master Volume**. We suggest you begin with the **Master Volume** off (fully counter-clockwise), then slowly bring the volume up to your desired level. If you hear some distortion in your headphones that is not present with the speakers on, turn down the volume—you are probably overdriving your headphones and could ruin them. To practice silently, set the **Speaker On/Off** switch on the back panel to the “Off” position. Any impedance stereo headphones will work, however, optimum impedance is 75 ohms. Do NOT use mono headphones as they will short out a channel.

SPEAKER ON/OFF SWITCH

In the TOP position, labeled “On,” both the woofer and super tweeter in the speaker system are activated. The tweeter level can be separately controlled and/or eliminated by using the Tweeter Attenuator (described below in “Crossover Panel Features”).

The BOTTOM position, labeled “OFF” disconnects the signal going to the internal speakers and extension speaker jack. Use this position when listening through headphones only or for silent tuning (refer to “Tuner Out” section). The Stereo Headphones jack is always active regardless of the position of this switch.

INTERNAL CABINET JACK/PLUG

This specially-sized jack/plug assembly (in the black plastic housing) runs the signal from the amplifier to the California Blonde’s internal speakers. It should NOT be unplugged unless the chassis needs to be removed from the unit, which should ONLY be done by a qualified technician.

EFFECTS LOOP

Separate and independent effects loops are provided for both the Instrument and Mic/Aux channels. They are located POST EQ and PRE Reverb & Master Volume in the signal path. The level appearing at the Send jacks is controlled by the Gain functions on the front panel. If you are getting too hot a signal at the input of your effects unit, reduce the level of the applicable **Gain** control(s). You can then raise your **Master Volume** to retain similar overall volume levels. By using the **Gain, Master Volume, and Effects Blend** controls, optimum performance should be easily obtainable with any effects device.

Since the effects loops are on a side chain, their use should greatly reduce noise generated by effects devices (as compared to in-line effects loops). Additional features of this type of loop can be found below under the Receive jack section.

SEND

Run a shielded patch cable from the Send jack to the input of your effects device. This jack may be used as an additional line level output, in which case its level is determined by the setting of the **Gain** control.

RECEIVE

Run a shielded patch cable from the output of your effects device to the Receive jack.

One unique feature of the Receive jack is the ability to practice along with pre-recorded music. Insert a sound source into the Receive jack (make sure it's a mono signal). Use the **Effects Blend** control to mix the level of the recorded music with your instrument's level. The combined signal will be heard through the internal speakers or your headphones. The Send jack is not used.

NOTE: Inserting a plug into the Receive jack activates the Effects Blend control by receiving a "command" through the ground created. Therefore, only a mono (2-conductor) phone plug should be used.

If you are not getting any "effect" through the speakers, check the position of the appropriate Effects Blend control on the front panel.

BALANCED XLR LINE OUT

Being a "line" out, the signal appearing here is similar to that heard through the speaker system. All of the controls on the front panel, except the **Master Volume**, will affect the sound.

To use this feature, run an XLR cable from the Balanced Line out to the input of a mixing console, tape machine, etc. This output is also suitable for sending a signal to a house mixer in live situations.

Wiring for the XLR connector is American standard: Pin 1= ground, Pin 2= +, Pin 3= - (minus)

STEREO OPERATION

Complete stereo operation can be achieved using the following procedure:

First, you will need an external power amp and speaker cabinet (powered "slave" enclosures are ideal for this situation). Plug a shielded patch cable from the Line Out CH-1 or Line Out CH-2 jack (your choice) on the back of the California Blonde to the input of the external powered speaker system. This disconnects your chosen Line Out channel from the power amp/speaker system of the California Blonde. The Master Volume and Reverb will affect only the channel you have NOT assigned to the external system. For example, if you have chosen "Line Out CH-1" to send to an external system, only Channel 2 will be present in your California Blonde speaker and therefore controllable by the Master Volume and Reverb. If you send Channel 2 to an external system, the reverse is true. In either case, the volume control on the external system acts as the "Master Volume" control for that side of the stereo system, while the Gain control on the assigned channel acts as the preamp volume control.

The independent effects loops of both channels can now be used for full stereo enhancement. This can be obtained by plugging in a stereo effect such as a chorus, echo, etc. Use the left side of the effect for the Instrument channel (Channel 1) and the right for the Mic/Aux channel (Channel 2). Don't forget to set the **Effects Blend** control properly for each side.

LINE OUT CH-1 JACK

This jack works in conjunction with either the Instrument or Stereo inputs. This feature allows you to send the Instrument channel's signal to an external system. Inserting a cord into this jack DISCONNECTS the signal from the internal power amp, therefore the Master Volume, Reverb and internal speaker system are disabled.

LINE OUT CH-2 JACK

This jack performs the exact same functions for the Mic/Aux Channel (Channel 2) as the "Line Out CH-1" does for the Instrument channel. It works in conjunction with the Balanced Mic In, Aux In or Stereo inputs. When using the California Blonde in true stereo applications, you can now decide what signal is best to send to an externally powered source—Channel 1 or Channel 2.

NOTE: To achieve a "summed" Line Out of Channels 1 and 2, you have three options:

- a) Optimal: Use the Balanced XLR Line Out jack. If you need this connection terminated into a 1/4" phone plug, then use either a direct box or a line transformer (XLR female to 1/4" phone plug male).
- b) Not Optimal*: Sum both Effects Send jacks into a "Y" cable and send the signal to the desired destination
- c) Not Optimal*: Sum the "Line Out CH-1" and "Line Out CH-2" jacks into a "Y" cable and send the signal to the desired destination. If you choose this option, you should know that the signals will not return to the California Blonde unless routed back into the Effects Return jacks. "Y" cords can do funny things to your signal.

POST-REVERB RETURN JACK

You may choose to use the California Blonde as an all-in-one amp/P.A. Plug your instrument into Channel 1 and the mic into Channel 2. Then you can choose to have reverb on either the vocal or the instrument only. To defeat reverb on Channel 1, simply run a (preferably short) instrument cable from the "Line Out CH-1" jack into the "Post-Reverb Return" jack. Reverb will now be present only in Channel 2.

REVERB FOOTSWITCH

Inserting a footswitch into this jack allows the user to turn on and off the reverb signal present in the mix. For best results, use a quality shielded footswitch (available through SWR).

A/C LINE (MAINS) FUSE

The line fuse can open (blow) due to power surges or high power line transients. This fuse will also open in the unlikely event of an electronics failure inside your amplifier.

Correct size and rating of the line fuse: 3AG, 3 amp slo-blo for 120V operation (in North America), and 1.5 amp slo-blo for 240V use. DO NOT DEFEAT THE PURPOSE OF THIS FUSE BY USING A HIGHER AMPERAGE RATING. THIS COULD VOID YOUR WARRANTY.

A/C LINE CORD RECEPTACLE

Accepts a standard A/C power cable (supplied with the California Blonde in the United States), used with almost all current musical, professional and household electronic devices. If it does become misplaced, replacements can be found at almost any computer, electronics, or pro audio store.

Note: The rating for this cable is 3-conductor, 18 gauge, 10 amperes. If replacement is necessary, or if you wish to buy a longer cable, look for the correct rating on the cable.

CROSSOVER PANEL FEATURES

TWEETER ATTENUATOR CONTROL

Use this control to adjust the level of high frequency heard through the tweeter (located in the upper right corner of the speaker enclosure). A normal setting for this control is straight up or "12 o'clock." As you turn the knob clockwise from this position, the high frequency content is increased and you will get more "sparkle." Turning the knob fully counter-clockwise removes the tweeter from the system completely. If you prefer a "darker" sound or are getting a lot of fret buzz, clicks, bow, pick or finger noise, you may want to use this position. (This control will not affect the 12" loudspeaker, headphones, or any extension cabinet.)

NOTE: We have found that most fiddle/violin players prefer the tweeter out of the circuit (completely counter-clockwise). This can be true for some upright bass and cello players as well. Guitar, dobro, bass and mandolin musicians like the horn activated. Try it both ways and pick the setting that sounds best to you. The Treble control's range is very similar to the response of the tweeter and can be used as a "high end pad."

EXTENSION SPEAKER OUT JACKS

We have provided two Extension Speaker Out Jacks on your California Blonde: one Speakon[®] jack and one 1/4" jack. They should ONLY BE USED AS OUTPUT JACKS TO ANOTHER SPEAKER CABINET, NOT AS INPUT JACKS FROM ANOTHER AMPLIFIED SOURCE!

For the 1/4" jack, use an unshielded 2-conductor cable, or speaker cable (NOT A SHIELDED GUITAR CORD) to connect an additional speaker cabinet. Use a high quality, heavy gauge cable of at least 18 gauge (the lower the gauge, the heavier the cable). The impedance of any extension speaker connected to this output should be no less than 8 ohms.

In addition to the standard 1/4" jack, a single Speakon jack is provided. Speakon jacks and connectors offer the best possible speaker connection. They are far superior to banana or 1/4" phone jacks in that they not only lock in place and cannot become accidentally disconnected, but offer a greater and more stable connection surface. If using the Speakon jack, we highly recommend a Speakon-to-Speakon speaker cable. If your extension cabinet does not have a Speakon jack, you should use the 1/4" jack and a simple 1/4"-to-1/4" speaker cable. The Speakon jack is wired "standard" (+1/-1); Speakon-to-Speakon speaker cables are available through most musical equipment retail outlets. Again, when using a single extension speaker with this jack, the impedance should be 8 ohms or greater.

If you wish to connect two additional cabinets (either by using both Speakon and 1/4" Out jacks, or by "daisy-chaining" two cabinets off of one jack), be sure the combined total impedance is no less than 8 ohms (equivalent to two 16 ohm speaker cabinets in parallel).

CALIFORNIA BLONDE LIMITED WARRANTY

The **CALIFORNIA BLONDE** from SWR is warranted to the original consumer purchaser for ONE YEAR from the date of purchase against defects in materials and workmanship, provided that it is purchased from an Authorized SWR dealer. This warranty applies only to products purchased in the USA or Canada.

This warranty is VOID if the unit has been damaged due to accident, improper handling, installation or operation, shipping damage, abuse or misuse, unauthorized repair or attempted repair, or if the serial number has been defaced or removed. FMIC reserves the right to make such determination on the basis of inspection by an Authorized FMIC Service Center.

All liability for any incidental or consequential damages for breach of any expressed or implied warranties is disclaimed and excluded herefrom.

Some states do not allow limitations on how long an implied warranty lasts, or the exclusion or limitation of incidental or consequential damages, so that the above exclusion may not apply to you. This warranty gives you specific legal rights and you may also have other rights which vary from state to state.

SHOULD YOUR SWR AMPLIFIER REQUIRE SERVICE OR REPAIR, PLEASE USE THE FOLLOWING PROCEDURE:

- 1** Locate your original receipt showing date of purchase, model and serial number.
- 2** Determine the closest Authorized FMIC Service Center to your location. The fastest way to get a complete list of Authorized FMIC Service Centers is on the web at:

<http://www.mrgearhead.com/faq/allservice.html>

You can also get this information by calling FMIC Consumer Relations at (480) 596-7195
- 3** To receive warranty service, return the complete product to an Authorized FMIC Electronics Service Center, with proof of purchase, during the applicable warranty period. Transportation costs are not included in this Limited Warranty.
- 4** Defective products that qualify for coverage under this warranty will be repaired or replaced, at FMIC's discretion, with a like or comparable product, without charge.

For a complete list of Authorized FMIC Service Centers, and the latest SWR news, interviews, and more, check out our website:

swrsound.com

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